

took the author literally. Defoe was tried, found guilty of seditious libel, and sentenced to be fined, to stand three days in the pillory, and to be imprisoned. Hardly had the sentence been pronounced when Defoe wrote his "Hymn to the Pillory," —

Hail hieroglyphic state machine,
Contrived to punish fancy in, —

a set of doggerel verses ridiculing his prosecutors, which Defoe, with a keen eye for advertising, scattered all over London. Crowds flocked to cheer him in the pillory; and seeing that Defoe was making popularity out of persecution, his enemies bundled him off to Newgate prison. He turned this experience also to account by publishing a popular newspaper, and by getting acquainted with rogues, pirates, smugglers, and miscellaneous outcasts, each one with a "good story" to be used later. After his release from prison, in 1704, he turned his knowledge of criminals to further account, and entered the government employ as a kind of spy or secret-service agent. His prison experience, and the further knowledge of criminals gained in over twenty years as a spy, accounts for his numerous stories of thieves and pirates, like *Jonathan Wild* and *Captain Avery*, and also for his later novels, which deal almost exclusively with villains and outcasts.

When Defoe was nearly sixty years of age he turned to fiction and wrote the great work by which he is remembered. *Robinson Crusoe* was an instant success, and the author became famous all over Europe. Other stories followed rapidly, and Defoe earned money enough to retire to Newington and live in comfort; but not idly, for his activity in producing fiction is rivaled only by that of Walter Scott. Thus, in 1720 appeared *Captain Singleton*, *Duncan Campbell*, and *Memoirs of a Cavalier*; in 1722, *Colonel Jack*, *Moll Flanders*, and the amazingly realistic *Journal of the Plague Year*. So the list grows with astonishing rapidity, ending with the *History of the Devil* in 1726.

In the latter year Defoe's secret connection with the government became known, and a great howl of indignation rose against him in the public print, destroying in an hour the popularity which he had gained by a lifetime of intrigue and labor. He fled from his home to London, where he died obscurely, in 1731, while hiding from real or imaginary enemies.

Works of Defoe. At the head of the list stands *Robinson Crusoe* (1719–1720), one of the few books in any literature which has held its popularity undiminished for nearly two centuries. The story is based upon the experiences of Alexander Selkirk, or Selcraig, who had been marooned in the island of Juan Fernandez, off the coast of Chile, and who had lived there in solitude for five years. On his return to England in 1709, Selkirk's experiences became known, and Steele published an account of them in *The Englishman*, without, however, attracting any wide attention. That Defoe used Selkirk's story is practically certain; but with his usual duplicity he claimed to have written *Crusoe* in 1708, a year before Selkirk's return. However that may be, the story itself is real enough to have come straight from a sailor's log-book. Defoe, as shown in his *Journal of the Plague Year* and his *Memoirs of a Cavalier*, had the art of describing things he had never seen with the minute accuracy of an eyewitness.

The charm of the story is its intense reality, in the succession of thoughts, feelings, incidents, which every reader recognizes to be absolutely true to life. At first glance it would seem that one man on a desert island could not possibly furnish the material for a long story; but as we read we realize with amazement that every slightest thought and action — the saving of the cargo of the shipwrecked vessel, the preparation for defense against imaginary foes, the intense agitation over the discovery of a footprint in the sand — is a record of what the reader himself would do and feel if he were alone in such a place. Defoe's long and varied experience now stood him in good stead; in fact, he "was the only man of letters in his time who might have been thrown on a desert island without finding himself at a loss what to do;"¹ and he puts himself so perfectly in his hero's place that he repeats his blunders as well as his triumphs. Thus, what reader ever followed Defoe's hero through

¹ Minto's *Life of Defoe*, p. 139.

weary, feverish months of building a huge boat, which was too big to be launched by one man, without recalling some boy who spent many stormy days in shed or cellar building a boat or dog house, and who, when the thing was painted and finished, found it a foot wider than the door, and had to knock it to pieces? This absolute naturalness characterizes the whole story. It is a study of the human will also, — of patience, fortitude, and the indomitable Saxon spirit overcoming all obstacles; and it was this element which made Rousseau recommend *Robinson Crusoe* as a better treatise on education than anything which Aristotle or the moderns had ever written. And this suggests the most significant thing about Defoe's masterpiece, namely, that the hero represents the whole of human society, doing with his own hands all the things which, by the division of labor and the demands of modern civilization, are now done by many different workers. He is therefore the type of the whole civilized race of men.

In the remaining works of Defoe, more than two hundred in number, there is an astonishing variety; but all are marked by the same simple, narrative style, and the same intense realism. The best known of these are the *Journal of the Plague Year*, in which the horrors of a frightful plague are minutely recorded; the *Memoirs of a Cavalier*, so realistic that Chatham quoted it as history in Parliament; and several picaresque novels, like *Captain Singleton*, *Colonel Jack*, *Moll Flanders*, and *Roxana*. The last work is by some critics given a very high place in realistic fiction, but like the other three, and like Defoe's minor narratives of Jack Sheppard and Cartouche, it is a disagreeable study of vice, ending with a forced and unnatural repentance.

SAMUEL RICHARDSON (1689-1761)

To Richardson belongs the credit of writing the first modern novel. He was the son of a London joiner, who, for economy's sake, resided in some unknown town in Derbyshire,

where Samuel was born in 1689. The boy received very little education, but he had a natural talent for writing letters, and even as a boy we find him frequently employed by working-girls to write their love letters for them. This early experience, together with his fondness for the society of "his dearest ladies" rather than of men, gave him that intimate knowledge of the hearts of sentimental and uneducated women which is manifest in all his work. Moreover, he was a keen observer of manners, and his surprisingly accurate descriptions often compel us to listen, even when he is most tedious. At seventeen years of age he went to London and learned the printer's trade, which he followed to the end of his life. When fifty years of age he had a small reputation as a writer of elegant epistles, and this reputation led certain publishers to approach him with a proposal that he write a series of *Familiar Letters*, which could be used as models by people unused to writing. Richardson gladly accepted the proposal, and had the happy inspiration to make these letters tell the connected story of a girl's life. Defoe had told an adventure story of human life on a desert island, but Richardson would tell the story of a girl's inner life in the midst of English neighbors. That sounds simple enough now, but it marked an epoch in the history of literature. Like every other great and simple discovery, it makes us wonder why some one had not thought of it before.

Richardson's Novels. The result of Richardson's inspiration was *Pamela, or Virtue Rewarded*, an endless series of letters¹ telling of the trials, tribulations, and the final happy marriage of a too sweet young maiden, published in four volumes extending over the years 1740 and 1741. Its chief fame lies in the fact that it is our first novel in the modern sense. Aside from this important fact, and viewed solely as

¹ These were not what the booksellers expected. They wanted a "handy letter writer," something like a book of etiquette; and it was published in 1741, a few months after *Pamela*.

a novel, it is sentimental, grandiloquent, and wearisome. Its success at the time was enormous, and Richardson began another series of letters (he could tell a story in no other way) which occupied his leisure hours for the next six years. The result was *Clarissa, or The History of a Young Lady*, published in eight volumes in 1747-1748. This was another, and somewhat better, sentimental novel; and it was received with immense enthusiasm. Of all Richardson's heroines *Clarissa* is the most human. In her doubts and scruples of conscience, and especially in her bitter grief and humiliation, she is a real woman, in marked contrast with the mechanical hero, *Lovelace*, who simply illustrates the author's inability to portray a man's character. The dramatic element in this novel is strong, and is increased by means of the letters, which enable the reader to keep close to the characters of the story and to see life from their different view points. Macaulay, who was deeply impressed by *Clarissa*, is said to have made the remark that, were the novel lost, he could restore almost the whole of it from memory.

Richardson now turned from his middle-class heroines, and in five or six years completed another series of letters, in which he attempted to tell the story of a man and an aristocrat. The result was *Sir Charles Grandison* (1754), a novel in seven volumes, whose hero was intended to be a model of aristocratic manners and virtues for the middle-class people, who largely constituted the novelist's readers. For Richardson, who began in *Pamela* with the purpose of teaching his hearers how to write, ended with the deliberate purpose of teaching them how to live; and in most of his work his chief object was, in his own words, to inculcate virtue and good deportment. His novels, therefore, suffer as much from his purpose as from his own limitations. Notwithstanding his tedious moralizing and his other defects, Richardson in these three books gave something entirely new to the literary world, and the world appreciated the gift. This was the story of

human life, told from within, and depending for its interest not on incident or adventure, but on its truth to human nature. Reading his work is, on the whole, like examining the antiquated model of a stern-wheel steamer; it is interesting for its undeveloped possibilities rather than for its achievement.

HENRY FIELDING (1707-1754)

Life. Judged by his ability alone, Fielding was the greatest of this new group of novel writers, and one of the most artistic that our literature has produced. He was born in East Stour, Dorsetshire, in 1707. In contrast with Richardson, he was well educated, having spent several years at the famous Eton school, and taken a degree in letters at the University of Leyden in 1728. Moreover, he had a deeper knowledge of life, gained from his own varied and sometimes riotous experience. For several years after returning from Leyden he gained a precarious living by writing plays, farces, and buffooneries for the stage. In 1735 he married an admirable woman, of whom we have glimpses in two of his characters, *Amelia*, and *Sophia Western*, and lived extravagantly on her little fortune at East Stour. Having used up all his money, he returned to London and studied law, gaining his living by occasional plays and by newspaper work. For ten years, or more, little is definitely known of him, save that he published his first novel, *Joseph Andrews*, in 1742, and that he was made justice of the peace for Westminster in 1748. The remaining years of his life, in which his best novels were written, were not given to literature, but rather to his duties as magistrate, and especially to breaking up the gangs of thieves and cutthroats which infested the streets of London after nightfall. He died in Lisbon, whither he had gone for his health, in 1754, and lies buried there in the English cemetery. The pathetic account of this last journey, together with an inkling of the generosity and kind-heartedness of the man, notwithstanding the scandals and irregularities of his life, are found in his last work, the *Journal of a Voyage to Lisbon*.

Fielding's Work. Fielding's first novel, *Joseph Andrews* (1742), was inspired by the success of *Pamela*, and began as a burlesque of the false sentimentality and the conventional

virtues of Richardson's heroine. He took for his hero the alleged brother of Pamela, who was exposed to the same kind of temptations, but who, instead of being rewarded for his virtue, was unceremoniously turned out of doors by his mistress. There the burlesque ends; the hero takes to the open road, and Fielding forgets all about Pamela in telling the adventures of Joseph and his companion, Parson Adams. Unlike Richardson, who has no humor, who minces words, and moralizes, and dotes on the sentimental woes of his heroines, Fielding is direct, vigorous, hilarious, and coarse to the point of vulgarity. He is full of animal spirits, and he tells the story of a vagabond life, not for the sake of moralizing, like Richardson, or for emphasizing a forced repentance, like Defoe, but simply because it interests him, and his only concern is "to laugh men out of their follies." So his story, though it abounds in unpleasant incidents, generally leaves the reader with the strong impression of reality.

Fielding's later novels are *Jonathan Wild*, the story of a rogue, which suggests Defoe's narrative; *The History of Tom Jones, a Foundling* (1749), his best work; and *Amelia* (1751), the story of a good wife in contrast with an unworthy husband. His strength in all these works is in the vigorous but coarse figures, like those of Jan Steen's pictures, which fill most of his pages; his weakness is in lack of taste, and in barrenness of imagination or invention, which leads him to repeat his plots and incidents with slight variations. In all his work sincerity is perhaps the most marked characteristic. Fielding likes virile men, just as they are, good and bad, but detests shams of every sort. His satire has none of Swift's bitterness, but is subtle as that of Chaucer, and good-natured as that of Steele. He never moralizes, though some of his powerfully drawn scenes suggest a deeper moral lesson than anything in Defoe or Richardson; and he never judges even the worst of his characters without remembering his own frailty and tempering justice with mercy. On the whole, though much

of his work is perhaps in bad taste and is too coarse for pleasant or profitable reading, Fielding must be regarded as an artist, a very great artist, in realistic fiction; and the advanced student who reads him will probably concur in the judgment of a modern critic that, by giving us genuine pictures of men and women of his own age, without moralizing over their vices and virtues, he became the real founder of the modern novel.

SMOLLETT AND STERNE

Tobias Smollett (1721-1771) apparently tried to carry on Fielding's work; but he lacked Fielding's genius, as well as his humor and inherent kindness, and so crowded his pages with the horrors and brutalities which are sometimes mistaken for realism. Smollett was a physician, of eccentric manners and ferocious instincts, who developed his unnatural peculiarities by going as a surgeon on a battleship, where he seems to have picked up all the evils of the navy and of the medical profession to use later in his novels.

His three best known works are *Roderick Random* (1748), a series of adventures related by the hero; *Peregrine Pickle* (1751), in which he reflects with brutal directness the worst of his experiences at sea; and *Humphrey Clinker* (1771), his last work, recounting the mild adventures of a Welsh family in a journey through England and Scotland. This last alone can be generally read without arousing the reader's profound disgust. Without any particular ability, he models his novels on *Don Quixote*, and the result is simply a series of coarse adventures which are characteristic of the picaresque novel of his age. Were it not for the fact that he unconsciously imitates Jonson's *Every Man in His Humour*, he would hardly be named among our writers of fiction; but in seizing upon some grotesque habit or peculiarity and making a character out of it — such as Commodore Trunnion in *Peregrine Pickle*, Matthew Bramble in *Humphrey Clinker*, and Bowling in *Roderick Random* — he laid the foundation

for that exaggeration in portraying human eccentricities which finds a climax in Dickens's caricatures.

Lawrence Sterne (1713-1768) has been compared to a "little bronze satyr of antiquity in whose hollow body exquisite odors were stored." That is true, so far as the satyr is concerned; for a more weazened, unlovely personality would be hard to find. The only question in the comparison is in regard to the character of the odors, and that is a matter of taste. In his work he is the reverse of Smollett, the latter being given over to coarse vulgarities, which are often mistaken for realism; the former to whims and vagaries and sentimental tears, which frequently only disguise a sneer at human grief and pity.

The two books by which Sterne is remembered are *Tristram Shandy* and *A Sentimental Journey through France and Italy*. These are termed novels for the simple reason that we know not what else to call them. The former was begun, in his own words, "with no real idea of how it was to turn out"; its nine volumes, published at intervals from 1760 to 1767, proceeded in the most aimless way, recording the experiences of the eccentric Shandy family; and the book was never finished. Its strength lies chiefly in its brilliant style, the most remarkable of the age, and in its odd characters, like Uncle Toby and Corporal Trim, which, with all their eccentricities, are so humanized by the author's genius that they belong among the great "creations" of our literature. The *Sentimental Journey* is a curious combination of fiction, sketches of travel, miscellaneous essays on odd subjects, — all marked by the same brilliancy of style, and all stamped with Sterne's false attitude towards everything in life. Many of its best passages were either adapted or taken bodily from Burton, Rabelais, and a score of other writers; so that, in reading Sterne, one is never quite sure how much is his own work, though the mark of his grotesque genius is on every page.

Sterne's
Work

The First Novelists and their Work. With the publication of Goldsmith's *Vicar of Wakefield* in 1766 the first series of English novels came to a suitable close. Of this work, with its abundance of homely sentiment clustering about the family life as the most sacred of Anglo-Saxon institutions, we have already spoken.¹ If we except *Robinson Crusoe*, as an adventure story, the *Vicar of Wakefield* is the only novel of the period which can be freely recommended to all readers, as giving an excellent idea of the new literary type, which was perhaps more remarkable for its promise than for its achievement. In the short space of twenty-five years there suddenly appeared and flourished a new form of literature, which influenced all Europe for nearly a century, and which still furnishes the largest part of our literary enjoyment. Each successive novelist brought some new element to the work, as when Fielding supplied animal vigor and humor to Richardson's analysis of a human heart, and Sterne added brilliancy, and Goldsmith emphasized purity and the honest domestic sentiments which are still the greatest ruling force among men. So these early workers were like men engaged in carving a perfect cameo from the reverse side. One works the profile, another the eyes, a third the mouth and the fine lines of character; and not till the work is finished, and the cameo turned, do we see the complete human face and read its meaning. Such, in a parable, is the story of the English novel.

Summary of the Eighteenth Century. The period we are studying is included between the English Revolution of 1688 and the beginning of the French Revolution of 1789. Historically, the period begins in a remarkable way by the adoption of the Bill of Rights in 1689. This famous bill was the third and final step in the establishment of constitutional government, the first step being the Great Charter (1215), and the second the Petition of Right (1628). The modern form of cabinet government was established in the reign of George I (1714-1727). The foreign prestige of England was strengthened by the victories of Marlborough on the Continent, in the War of the Spanish Succession; and the bounds of empire were enormously increased by Clive in India, by Cook in Australia and the islands of the Pacific, and by English

¹ See p. 315.

victories over the French in Canada and the Mississippi Valley, during the 'Seven Years', or French and Indian, Wars. Politically, the country was divided into Whigs and Tories: the former seeking greater liberty for the people; the latter upholding the king against popular government. The continued strife between these two political parties had a direct (and generally a harmful) influence on literature, as many of the great writers were used by the Whig or Tory party to advance its own interests and to satirize its enemies. Notwithstanding this perpetual strife of parties, the age is remarkable for the rapid social development, which soon expressed itself in literature. Clubs and coffeehouses multiplied, and the social life of these clubs resulted in better manners, in a general feeling of toleration, and especially in a kind of superficial elegance which shows itself in most of the prose and poetry of the period. On the other hand, the moral standard of the nation was very low; bands of rowdies infested the city streets after nightfall; bribery and corruption were the rule in politics; and drunkenness was frightfully prevalent among all classes. Swift's degraded race of Yahoos is a reflection of the degradation to be seen in multitudes of London saloons. This low standard of morals emphasizes the importance of the great Methodist revival under Whitefield and Wesley, which began in the second quarter of the eighteenth century.

The literature of the century is remarkably complex, but we may classify it all under three general heads,—the Reign of so-called Classicism, the Revival of Romantic Poetry, and the Beginning of the Modern Novel. The first half of the century, especially, is an age of prose, owing largely to the fact that the practical and social interests of the age demanded expression. Modern newspapers, like the *Chronicle*, *Post*, and *Times*, and literary magazines, like the *Tatler* and *Spectator*, which began in this age, greatly influenced the development of a serviceable prose style. The poetry of the first half of the century, as typified in Pope, was polished, unimaginative, formal; and the closed couplet was in general use, supplanting all other forms of verse. Both prose and poetry were too frequently satiric, and satire does not tend to produce a high type of literature. These tendencies in poetry were modified, in the latter part of the century, by the revival of romantic poetry.

In our study we have noted: (1) the Augustan or Classic Age; the meaning of Classicism; the life and work of Alexander Pope, the greatest poet of the age; of Jonathan Swift, the satirist; of Joseph Addison, the essayist; of Richard Steele, who was the original genius of the *Tatler* and the *Spectator*; of Samuel Johnson, who for nearly half a century was the dictator of English letters; of James Boswell, who gave us the immortal *Life of Johnson*; of Edmund Burke, the greatest of English orators; and of Edward Gibbon, the historian, famous for his *Decline and Fall of the Roman Empire*.

(2) The Revival of Romantic Poetry; the meaning of Romanticism; the life and work of Thomas Gray; of Oliver Goldsmith, famous as poet, dramatist, and novelist; of William Cowper; of Robert Burns, the greatest of Scottish poets; of William Blake, the mystic; and the minor poets of the early romantic movement,—James Thomson, William Collins, George Crabbe,

James Macpherson, author of the Ossian poems, Thomas Chatterton, the boy who originated the Rowley Papers, and Thomas Percy, whose work for literature was to collect the old ballads, which he called the *Reliques of Ancient English Poetry*, and to translate the stories of Norse mythology in his *Northern Antiquities*.

(3) The First English Novelists; the meaning and history of the modern novel; the life and work of Daniel Defoe, author of *Robinson Crusoe*, who is hardly to be called a novelist, but whom we placed among the pioneers; and the novels of Richardson, Fielding, Smollett, Sterne, and Goldsmith.

Selections for Reading. Manly's English Poetry and Manly's English Prose (Ginn and Company) are two excellent volumes containing selections from all authors studied. Ward's English Poets (4 vols.), Craik's English Prose Selections (5 vols.), and Garnett's English Prose from Elizabeth to Victoria are useful for supplementary reading. All important works should be read entire, in one of the following inexpensive editions, published for school use. (For titles and publishers, see General Bibliography at end of this book.)

Pope. Rape of the Lock and Other Poems, edited by Parrott, in Standard English Classics. Various other school editions of the Essay on Man, and Rape of the Lock, in Riverside Literature Series, Pocket Classics, etc.; Pope's Iliad, I, VI, XXII, XXIV, in Standard English Classics, etc. Selections from Pope, edited by Reed, in Holt's English Readings.

Swift. Gulliver's Travels, school edition by Ginn and Company; also in Temple Classics, etc. Selections from Swift, edited by Winchester, in Athenæum Press (announced); the same, edited by Craik, in Clarendon Press; the same, edited by Prescott, in Holt's English Readings. Battle of the Books, in King's Classics, Bohn's Library, etc.

Addison and Steele. Sir Roger de Coverley Papers, in Standard English Classics, Riverside Literature, etc.; Selections from Addison, edited by Wendell and Greenough, and Selections from Steele, edited by Carpenter, both in Athenæum Press; various other selections, in Golden Treasury Series, Camelot Series, Holt's English Readings, etc.

Johnson. Lives of the Poets, in Cassell's National Library; Selected Essays, edited by G. B. Hill (Dent); Selections, in Little Masterpieces Series; Rasselas, in Holt's English Readings, and in Morley's Universal Library.

Boswell. Life of Johnson (2 vols.), in Everyman's Library; the same (3 vols.), in Library of English Classics; also in Temple Classics, and Bohn's Library.

Burke. American Taxation, Conciliation with America, Letter to a Noble Lord, in Standard English Classics; various speeches, in Pocket Classics, Riverside Literature Series, etc.; Selections, edited by B. Perry (Holt); Speeches on America (Heath, etc.).

Gibbon. The Student's Gibbon, abridged (Murray); Memoirs, edited by Emerson, in Athenæum Press.

Gray. Selections, edited by W. L. Phelps, in Athenæum Press; Selections from Gray and Cowper, in Canterbury Poets, Riverside Literature, etc.; Gray's Elegy, in Selections from Five English Poets (Ginn and Company).

Goldsmith. Deserted Village, in Standard English Classics, etc.; Vicar of Wakefield, in Standard English Classics, Everyman's Library, King's Classics, etc.; She Stoops to Conquer, in Pocket Classics, Belles Lettres Series, etc.

Cowper. Selections, edited by Murray, in Athenæum Press; Selections, in Cassell's National Library, Canterbury Poets, etc.; The Task, in Temple Classics.

Burns. Representative Poems, with Carlyle's Essay on Burns, edited by C. L. Hanson, in Standard English Classics; Selections, in Pocket Classics, Riverside Literature, etc.

Blake. Poems, edited by W. B. Yeats, in Muses' Library; Selections, in Canterbury Poets, etc.

Minor Poets. Thomson, Collins, Crabbe, etc. Selections, in Manly's English Poetry. Thomson's The Seasons, and Castle of Indolence, in Modern Classics; the same poems in Clarendon Press, and in Temple Classics; Selections from Thomson, in Cassell's National Library. Chatterton's poems, in Canterbury Poets. Macpherson's Ossian, in Canterbury Poets. Percy's Reliques, in Everyman's Library, Chandos Classics, Bohn's Library, etc. (More recent and reliable collections of popular ballads, for school use, are Gummere's Old English Ballads, in Athenæum Press; The Ballad Book, edited by Allingham, in Golden Treasury Series; Gayley and Flaherty's Poetry of the People (Ginn and Company), etc. See Bibliography on p. 64.

Defoe. Robinson Crusoe, school edition, by Ginn and Company; the same in Pocket Classics, etc.; Journal of the Plague Year, edited by Hurlbut (Ginn and Company); the same, in Everyman's Library, etc.; Essay on Projects, in Cassell's National Library.

The Novelists. Manly's English Prose; Craik's English Prose Selections, vol. 4; Goldsmith's Vicar of Wakefield (see above); Selected Essays of Fielding, edited by Gerould, in Athenæum Press.

Bibliography.¹ History. *Text-book*, Montgomery, pp. 280-322; Cheyney, pp. 516-574. *General Works*. Greene, ch. 9, sec. 7, to ch. 10, sec. 4; Traill, Gardiner, Macaulay, etc. *Special Works*. Lecky's History of England in the Eighteenth Century, vols. 1-3; Morris's The Age of Queen Anne and the Early Hanoverians (Epochs of Modern History); Seeley's The Expansion of England; Macaulay's Clive, and Chatham; Thackeray's The Four Georges, and the English Humorists; Ashton's Social Life in the Reign of Queen Anne; Susan Hale's Men and Manners of the Eighteenth Century; Sydney's England and the English in the Eighteenth Century.

Literature. *General Works*. The Cambridge Literature, Taine, Saintsbury, etc. *Special Works*. Perry's English Literature in the Eighteenth Century; L. Stephen's English Literature in the Eighteenth Century; Seccombe's The Age of Johnson; Dennis's The Age of Pope; Gosse's History of English Literature in the Eighteenth Century; Whitwell's Some Eighteenth Century Men of Letters (Cowper, Sterne, Fielding, Goldsmith, Gray, Johnson, and

¹ For titles and publishers of general reference works, and of inexpensive texts, see General Bibliography at end of this book.

Boswell); Johnson's Eighteenth Century Letters and Letter Writers; Williams's English Letters and Letter Writers of the Eighteenth Century; Minto's Manual of English Prose Writers; Clark's Study of English Prose Writers; Bourne's English Newspapers; J. B. Williams's A History of English Journalism; L. Stephen's History of English Thought in the Eighteenth Century.

The Romantic Revival. W. L. Phelps's The Beginnings of the English Romantic Movement; Beers's English Romanticism in the Eighteenth Century.

The Novel. Raleigh's The English Novel; Simonds's An Introduction to the Study of English Fiction; Cross's The Development of the English Novel; Jusserand's The English Novel in the Time of Shakespeare; Stoddard's The Evolution of the English Novel; Warren's The History of the English Novel previous to the Seventeenth Century; Masson's British Novelists and their Styles; S. Lanier's The English Novel; Hamilton's the Materials and Methods of Fiction; Perry's A Study of Prose Fiction.

Pope. Texts: Works, in Globe Edition, edited by A. W. Ward; in Cambridge Poets, edited by H. W. Boynton; Satires and Epistles, in Clarendon Press; Letters, in English Letters and Letter Writers of the Eighteenth Century, edited by H. Williams (Bell). Life: by Courthope; by L. Stephen (English Men of Letters Series); by Ward, in Globe Edition; by Johnson, in Lives of the Poets (Cassell's National Library, etc.). Criticism: Essays, by L. Stephen, in Hours in a Library; by Lowell, in My Study Windows; by De Quincey, in Biographical Essays, and in Essays on the Poets; by Thackeray, in English Humorists; by Sainte-Beuve, in English Portraits. Warton's Genius and Writings of Pope (interesting chiefly from the historical view point, as the first definite and extended attack on Pope's writings).

Swift. Texts: Works, 19 vols., ed. by Walter Scott (Edinburgh, 1814-1824); best edition of prose works is edited by T. Scott, with introduction by Lecky, 12 vols. (Bohn's Library); Selections, edited by Winchester (Ginn and Company); also in Camelot Series, Carisbrooke Library, etc., Journal to Stella, (Dutton, also Putnam); Letters, in Eighteenth Century Letters and Letter Writers, ed. by T. B. Johnson. Life: by L. Stephen (English Men of Letters); by Collins; by Craik; by J. Forster; by Macaulay; by Walter Scott; by Johnson, in Lives of the Poets. Criticism: Essays, by Thackeray, in English Humorists; by A. Dobson, in Eighteenth Century Vignettes; by Masson, in the Three Devils and Other Essays.

Addison. Texts: Works, in Bohn's British Classics; Selections, in Athenæum Press, etc. Life: by Lucy Aiken; by Courthope (English Men of Letters); by Johnson, in Lives of the Poets. Criticism: Essays, by Macaulay; by Thackeray.

Steele. Texts: Selections, edited by Carpenter in Athenæum Press (Ginn and Company); various other Selections published by Putnam, Bangs, in Camelot Series, etc.; Plays, edited by Aitken, in Mermaid Series. Life: by Aitken; by A. Dobson (English Worthies Series). Criticism: Essays by Thackeray; by Dobson, in Eighteenth Century Vignettes.

Johnson. Texts: Works, edited by Walesby, 11 vols. (Oxford, 1825); the same, edited by G. B. Hill, in Clarendon Press. Essays, edited by G. B. Hill

(Dent); the same, in Camelot series; *Rasselas*, various school editions, by Ginn and Company, Holt, etc.; Selections from *Lives of the Poets*, with Macaulay's *Life of Johnson*, edited by Matthew Arnold (Macmillan). *Life*: Boswell's *Life of Johnson*, in *Everyman's Library*, *Temple Classics*, *Library of English Classics*, etc.; by L. Stephen (*English Men of Letters*); by Grant. *Criticism*: G. B. Hill's *Dr. Johnson, his Friends and Critics*; *Essays*, by L. Stephen, in *Hours in a Library*; by Macaulay, Birrell, etc.

Boswell. *Texts*: *Life of Johnson*, edited by G. B. Hill (London, 1874); various other editions (see above). *Life*: by Fitzgerald (London, 1891); Roger's *Boswelliana* (London, 1874). *Whitfield's Some Eighteenth Century Men of Letters*.

Burke. *Texts*: *Works*, 12 vols. (Boston, 1871); reprinted, 6 vols., in Bohn's *Library*; *Selected Works*, edited by Payne, in Clarendon Press; *On the Sublime and Beautiful*, in *Temple Classics*. For various speeches, see *Selections for Reading*, above. *Life*: by Prior; by Morley (*English Men of Letters*). *Criticism*: *Essay*, by Birrell, in *Obiter Dicta*. See also Dowden's *French Revolution and English Literature*, and Woodrow Wilson's *Mere Literature*.

Gibbon. *Texts*: *Decline and Fall of the Roman Empire*, edited by Bury, 7 vols. (London, 1896-1900); various other editions; *The Student's Gibbon*, abridged (Murray); *Memoirs*, edited by Emerson, in *Athenæum Press* (Ginn and Company). *Life*: by Morison (*English Men of Letters*). *Criticism*: *Essays*, by Birrell, in *Collected Essays and Res Judicatæ*; by Stephen, in *Studies of a Biographer*; by Robertson, in *Pioneer Humanists*; by Frederick Harrison, in *Ruskin and Other Literary Estimates*; by Bagehot, in *Literary Studies*; by Sainte-Beuve, in *English Portraits*. See also Anton's *Masters in History*.

Sheridan. *Texts*: *Speeches*, 5 vols. (London, 1816); *Plays*, edited by W. F. Rae (London, 1902); the same, edited by R. Dircks, in *Camelot Series*; *Major Dramas*, in *Athenæum Press*; *Plays also in Morley's Universal Library*, *Macmillan's English Classics*, etc. *Life*: by Rae; by M. Oliphant (*English Men of Letters*); by L. Sanders (*Great Writers*).

Gray. *Texts*: *Works*, edited by Gosse (Macmillan); *Poems*, in *Routledge's Pocket Library*, *Chandos Classics*, etc.; *Selections*, in *Athenæum Press*, etc.; *Letters*, edited by D. C. Tovey (Bohn). *Life*: by Gosse (*English Men of Letters*). *Criticism*: *Essays*, by Lowell, in *Latest Literary Essays*; by M. Arnold, in *Essays in Criticism*; by L. Stephen, in *Hours in a Library*; by A. Dobson, in *Eighteenth Century Vignettes*.

Goldsmith. *Texts*: edited by Masson, *Globe* edition; *Works*, edited by Aiken and Tuckerman (Crowell); the same, edited by A. Dobson (Dent); *Morley's Universal Library*; *Arber's The Goldsmith Anthology* (Frowde). See also *Selections for Reading*, above. *Life*: by Washington Irving; by A. Dobson (*Great Writer's Series*); by Black (*English Men of Letters*); by J. Forster; by Prior. *Criticism*: *Essays*, by Macaulay; by Thackeray; by De Quincey; by A. Dobson, in *Miscellanies*.

Cowper. *Texts*: *Works*, *Globe* and *Aldine* editions; also in *Chandos Classics*; *Selections*, in *Athenæum Press*, *Canterbury Poets*, etc. *The Correspondence of William Cowper*, edited by T. Wright, 4 vols. (Dodd, Mead &

Company). *Life*: by Goldwin Smith (*English Men of Letters*); by Wright; by Southey. *Criticism*: *Essays*, by L. Stephen; by Bagehot; by Sainte-Beuve; by Birrell; by Stopford Brooke; by A. Dobson (see above). See also Woodberry's *Makers of Literature*.

Burns. *Texts*: *Works*, *Cambridge Poets Edition* (containing Henley's *Study of Burns*), *Globe* and *Aldine* editions, Clarendon Press, *Canterbury Poets*, etc.; *Selections*, in *Athenæum Press*, etc.; *Letters*, in *Camelot Series*. *Life*: by Cunningham; by Henley; by Setoun; by Blackie (*Great Writers*); by Shairp (*English Men of Letters*). *Criticism*: *Essays*, by Carlyle; by R. L. Stevenson, in *Familiar Studies*; by Hazlitt, in *Lectures on the English Poets*; by Stopford Brooke, in *Theology in the English Poets*; by J. Forster, in *Great Teachers*.

Blake. *Texts*: *Poems*, *Aldine* edition; also in *Canterbury Poets*; *Complete Works*, edited by Ellis and Yeats (London, 1893); *Selections*, edited by W. B. Yeats, in the *Muses' Library* (Dutton); *Letters*, with *Life* by F. Tatham, edited by A. G. B. Russell (Scribner's, 1896). *Life*: by Gilchrist; by Story; by Symons. *Criticism*: Swinburne's *William Blake, a Critical Study*; Ellis's *The Real Blake* (McClure, 1907); Elizabeth Cary's *The Art of William Blake* (Moffat, Yard & Company, 1907). *Essay*, by A. C. Benson, in *Essays*.

Thomson. *Texts*: *Works*, *Aldine* edition; *The Seasons*, and *Castle of Indolence*, in Clarendon Press, etc. *Life*: by Bayne; by G. B. Macaulay (*English Men of Letters*). *Essay*, by Hazlitt, in *Lectures on the English Poets*.

Collins. *Works*, edited by Bronson, in *Athenæum Press*; also in *Aldine* edition. *Life*: by Johnson, in *Lives of the Poets*. *Essay*, by Swinburne, in *Miscellanies*. See also Beers's *English Romanticism in the Eighteenth Century*.

Crabbe. *Works*, with memoir by his son, G. Crabbe, 8 vols. (London, 1834-1835); *Poems*, edited by A. W. Ward, 3 vols., in *Cambridge English Classics* (Cambridge, 1905); *Selections*, in *Temple Classics*, *Canterbury Poets*, etc. *Life*: by Keibel (*Great Writers*); by Ainger (*English Men of Letters*). *Essays*, by L. Stephen, in *Hours in a Library*; by Woodberry, in *Makers of Literature*; by Saintsbury, in *Essays in English Literature*; by Courthope, in *Ward's English Poets*; by Edward Fitzgerald, in *Miscellanies*; by Hazlitt, in *Spirit of the Age*.

Macpherson. *Texts*: *Ossian*, in *Canterbury Poets*; *Poems*, translated by Macpherson, edited by Todd (London, 1888). *Life and Letters*, edited by Saunders (London, 1894). *Criticism*: J. S. Smart's *James Macpherson* (Nutt, 1905). See also Beers's *English Romanticism*. For relation of Macpherson's work to the original *Ossian*, see Dean of Lismore's *Book*, edited by MacLauchlan (Edinburgh, 1862); also *Poems of Ossian*, translated by Clerk (Edinburgh, 1870).

Chatterton. *Works*, edited by Skeat (London, 1875); *Poems*, in *Canterbury Poets*. *Life*: by Russell; by Wilson; Masson's *Chatterton, a Biography*. *Criticism*: C. E. Russell's *Thomas Chatterton* (Moffatt, Yard & Company); *Essays*, by Watts-Dunton, in *Ward's English Poets*; by Masson, in *Essays Biographical and Critical*. See also Beers's *English Romanticism*.

Percy. Reliques, edited by Wheatley (London, 1891); the same, in Everyman's Library, Chandos Classics, etc. Essay, by J. W. Hales, Revival of Ballad Poetry, in Folia Literaria. See also Beers's English Romanticism, etc. (Special works, above.)

Defoe. Texts: Romances and Narratives, edited by Aitken (Dent); Poems and Pamphlets, in Arber's English Garner, vol. 8; school editions of Robinson Crusoe, and Journal of the Plague Year (Ginn and Company, etc.); Captain Singleton, and Memoirs of a Cavalier, in Everyman's Library; Early Writings, in Carisbrooke Library (Routledge). Life: by W. Lee; by Minto (English Men of Letters); by Wright; also in Westminster Biographies (Small, Maynard). Essay, by L. Stephen, in Hours in a Library.

Richardson. Works: edited by L. Stephen (London, 1883); edited by Philips, with life (New York, 1901); Correspondence, edited by A. Barbauld, 6 vols. (London, 1804). Life: by Thomson; by A. Dobson. Essays, by L. Stephen, in Hours in a Library; by A. Dobson, in Eighteenth Century Vignettes.

Fielding. Works: Temple Edition, edited by Saintsbury (Dent); Selected Essays, in Athenæum Press; Journal of a Voyage to Lisbon, in Cassell's National Library. Life: by Dobson (English Men of Letters); Lawrence's Life and Times of Fielding. Essays, by Lowell; by Thackeray; by L. Stephen; by A. Dobson (see above); by G. B. Smith, in Poets and Novelists.

Smollett. Works, edited by Saintsbury (London, 1895); Works, edited by Henley (Scribner). Life: by Hannah (Great Writers); by Smeaton; by Chambers. Essays, by Thackeray; by Henley; by Dobson, in Eighteenth Century Vignettes.

Sterne. Works: edited by Saintsbury (Dent); Tristram Shandy, and A Sentimental Journey, in Temple Classics, Morley's Universal Library, etc. Life: by Fitzgerald; by Traill (English Men of Letters); Life and Times, by W. L. Cross (Macmillan). Essays, by Thackeray; by Bagehot, in Literary Studies.

Horace Walpole. Texts: Castle of Otranto, in King's Classics, Cassell's National Library, etc. Letters, edited by C. D. Yonge. Morley's Walpole, in Twelve English Statesmen (Macmillan). Essay, by L. Stephen, in Hours in a Library. See also Beers's English Romanticism.

Frances Burney (Madame d'Arblay). Texts: Evelina, in Temple Classics, 2 vols. (Macmillan). Diary and Letters, edited by S. C. Woolsey. Seeley's Fanny Burney and her Friends. Essay, by Macaulay.

Suggestive Questions. 1. Describe briefly the social development of the eighteenth century. What effect did this have on literature? What accounts for the prevalence of prose? What influence did the first newspapers exert on life and literature? How do the readers of this age compare with those of the Age of Elizabeth?

2. How do you explain the fact that satire was largely used in both prose and poetry? Name the principal satires of the age. What is the chief object of satire? of literature? How do the two objects conflict?

3. What is the meaning of the term "classicism," as applied to the literature of this age? Did the classicism of Johnson, for instance, have any relation to classic literature in its true sense? Why is this period called the Augustan Age? Why was Shakespeare not regarded by this age as a classical writer?

4. *Pope*. In what respect is Pope a unique writer? Tell briefly the story of his life. What are his principal works? How does he reflect the critical spirit of his age? What are the chief characteristics of his poetry? What do you find to copy in his style? What is lacking in his poetry? Compare his subjects with those of Burns or Tennyson or Milton, for instance. How would Chaucer or Burns tell the story of the Rape of the Lock? What similarity do you find between Pope's poetry and Addison's prose?

5. *Swift*. What is the general character of Swift's work? Name his chief satires. What is there to copy in his style? Does he ever strive for ornament or effect in writing? Compare Swift's *Gulliver's Travels* with Defoe's *Robinson Crusoe*, in style, purpose of writing, and interest. What resemblances do you find in these two contemporary writers? Can you explain the continued popularity of *Gulliver's Travels*?

6. *Addison and Steele*. What great work did Addison and Steele do for literature? Make a brief comparison between these two men, having in mind their purpose, humor, knowledge of life, and human sympathy, as shown, for instance, in No. 112 and No. 2 of the Spectator Essays. Compare their humor with that of Swift. How is their work a preparation for the novel?

7. *Johnson*. For what is Dr. Johnson famous in literature? Can you explain his great influence? Compare his style with that of Swift or Defoe. What are the remarkable elements in Boswell's *Life of Johnson*? Write a description of an imaginary meeting of Johnson, Goldsmith, and Boswell in a coffeehouse.

8. *Burke*. For what is Burke remarkable? What great objects influenced him in the three periods of his life? Why has he been called a romantic poet who speaks in prose? Compare his use of imagery with that of other writers of the period. What is there to copy and what is there to avoid in his style? Can you trace the influence of Burke's American speeches on later English politics? What similarities do you find between Burke and Milton, as revealed in their prose works?

9. *Gibbon*. For what is Gibbon "worthy to be remembered"? Why does he mark an epoch in historical writing? What is meant by the scientific method of writing history? Compare Gibbon's style with that of Johnson. Contrast it with that of Swift, and also with that of some modern historian, Parkman, for example.

10. What is meant by the term "romanticism"? What are its chief characteristics? How does it differ from classicism? Illustrate the meaning from the work of Gray, Cowper, or Burns. Can you explain the prevalence of melancholy in romanticism?

11. *Gray*. What are the chief works of Gray? Can you explain the continued popularity of his "Elegy"? What romantic elements are found in his poetry? What resemblances and what differences do you find in the works of Gray and of Goldsmith?

12. *Goldsmith*. Tell the story of Goldsmith's life. What are his chief works? Show from *The Deserted Village* the romantic and the so-called classic elements in his work. What great work did he do for the early novel, in *The Vicar of Wakefield*? Can you explain the popularity of *She Stoops to Conquer*? Name some of Goldsmith's characters who have found a permanent place in our literature. What personal reminiscences have you noted in *The Traveller*, *The Deserted Village*, and *She Stoops to Conquer*?

13. *Cowper*. Describe Cowper's *The Task*. How does it show the romantic spirit? Give passages from "John Gilpin" to illustrate Cowper's humor.

14. *Burns*. Tell the story of Burns's life. Some one has said, "The measure of a man's sin is the difference between what he is and what he might be." Comment upon this, with reference to Burns. What is the general character of his poetry? Why is he called the poet of common men? What subjects does he choose for his poetry? Compare him, in this respect, with Pope. What elements in the poet's character are revealed in such poems as "To a Mouse" and "To a Mountain Daisy"? How do Burns and Gray regard nature? What poems show his sympathy with the French Revolution, and with democracy? Read "The Cotter's Saturday Night," and explain its enduring interest. Can you explain the secret of Burns's great popularity?

15. *Blake*. What are the characteristics of Blake's poetry? Can you explain why Blake, though the greatest poetic genius of the age, is so little appreciated?

16. *Percy*. In what respect did Percy's *Reliques* influence the romantic movement? What are the defects in his collection of ballads? Can you explain why such a crude poem as "Chevy Chase" should be popular with an age that delighted in Pope's "Essay on Man"?

17. *Macpherson*. What is meant by Macpherson's "Ossian"? Can you account for the remarkable success of the Ossianic forgeries?

18. *Chatterton*. Tell the story of Chatterton and the Rowley Poems. Read Chatterton's "Bristowe Tragedie," and compare it, in style and interest, with the old ballads, like "The Battle of Otterburn" or "The Hunting of the Cheviot" (all in Manly's *English Poetry*).

19. *The First Novelists*. What is meant by the modern novel? How does it differ from the early romance and from the adventure story? What are some of the precursors of the novel? What was the purpose of stories modeled after *Don Quixote*? What is the significance of *Pamela*? What elements did Fielding add to the novel? What good work did Goldsmith's *Vicar of Wakefield* accomplish? Compare Goldsmith, in this respect, with Steele and Addison.

CHRONOLOGY

End of Seventeenth and the Eighteenth Century

HISTORY	LITERATURE
1689. William and Mary Bill of Rights. Toleration Act	1683-1719. Defoe's early writings
1700 (?) Beginning of London clubs	1695. Press made free
1702. Anne (d. 1714) War of Spanish Succession	1702. First daily newspaper
1704. Battle of Blenheim	1704. Addison's <i>The Campaign</i> Swift's <i>Tale of a Tub</i>
1707. Union of England and Scotland	1709. <i>The Tatler</i> Johnson born (d. 1784)
1714. George I (d. 1727)	1710-1713. Swift in London. <i>Journal to Stella</i>
1721. Cabinet government, Walpole first prime minister	1711. <i>The Spectator</i> 1712. Pope's <i>Rape of the Lock</i>
1727. George II (d. 1760)	1719. <i>Robinson Crusoe</i>
1738. Rise of Methodism	1726. <i>Gulliver's Travels</i> 1726-1730. Thomson's <i>The Seasons</i>
1740. War of Austrian Succession	1732-1734. <i>Essay on Man</i>
1746. Jacobite Rebellion	1740. Richardson's <i>Pamela</i>
1750-1757. Conquest of India	1742. Fielding's <i>Joseph Andrews</i>
1756. War with France	1749. Fielding's <i>Tom Jones</i>
1759. Wolf at Quebec	1750-1752. Johnson's <i>The Rambler</i>
1760. George III (d. 1820)	1751. Gray's <i>Elegy</i> 1755. Johnson's <i>Dictionary</i>
1765. Stamp Act	1760-1767. Sterne's <i>Tristram Shandy</i> 1764. Johnson's <i>Literary Club</i> 1765. Percy's <i>Reliques</i> 1766. Goldsmith's <i>Vicar of Wakefield</i>

HISTORY	LITERATURE
	1770. Goldsmith's <i>Deserted Village</i> 1771. Beginning of great newspapers
1773. Boston Tea Party 1774. Howard's prison reforms 1775. American Revolution 1776. Declaration of Independence	1774-1775. Burke's American speeches 1776-1788. Gibbon's <i>Rome</i> 1779. Cowper's <i>Olney Hymns</i> 1779-81. Johnson's <i>Lives of the Poets</i> 1783. Blake's <i>Poetical Sketches</i> 1785. Cowper's <i>The Task</i> <i>The London Times</i>
1783. Treaty of Paris	1786. Burns's first poems (the <i>Kilmarnock Burns</i>) Burke's <i>Warren Hastings</i>
1786. Trial of Warren Hastings	1790. Burke's <i>French Revolution</i> 1791. Boswell's <i>Life of Johnson</i>
1789-1799. French Revolution	
1793. War with France	

CHAPTER X

THE AGE OF ROMANTICISM

THE SECOND CREATIVE PERIOD OF ENGLISH LITERATURE

The first half of the nineteenth century records the triumph of Romanticism in literature and of democracy in government; and the two movements are so closely associated, in so many nations and in so many periods of history, that one must wonder if there be not some relation of cause and effect between them. Just as we understand the tremendous energizing influence of Puritanism in the matter of English liberty by remembering that the common people had begun to read, and that their book was the Bible, so we may understand this age of popular government by remembering that the chief subject of romantic literature was the essential nobleness of common men and the value of the individual. As we read now that brief portion of history which lies between the Declaration of Independence (1776) and the English Reform Bill of 1832, we are in the presence of such mighty political upheavals that "the age of revolution" is the only name by which we can adequately characterize it. Its great historic movements become intelligible only when we read what was written in this period; for the French Revolution and the American commonwealth, as well as the establishment of a true democracy in England by the Reform Bill, were the inevitable results of ideas which literature had spread rapidly through the civilized world. Liberty is fundamentally an ideal; and that ideal — beautiful, inspiring, compelling, as a loved banner in the wind — was kept steadily before men's minds by a multitude of books and pamphlets as far apart as